

CD 2009--112



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

WIND AND BRASS

University of Toronto Wind Symphony
Jeffrey Reynolds, conductor

Friday, November 27, 2009
7:30 p.m. MacMillan Theatre
Edward Johnson Building

09|10
SEASON

University of Toronto Wind Symphony
Jeffrey Reynolds, conductor

PROGRAM

Ride

Samuel Hazo
(b. 1966)

Ronde for Isolde

David Bedford
(b. 1937)

Irish Tune from County Derry

Percy Grainger
(1882-1961)

Suite Française

- I. Normandie
- II. Bretagne
- III. Île de France
- IV. Alsace-Lorraine
- V. Provence

Darius Milhaud
(1892-1974)

- INTERMISSION -

Quebec Folk Fantasy

Howard Cable
(b. 1920)

Morning Song

Philip Sparke
(b. 1951)

Chorale and Shaker Dance

John Zdechlik
(b. 1937)

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Program Notes

SAMUEL HAZO (b. 19[redacted]
Ride

Samuel R. Hazo received his education at the [redacted] and [redacted] Conservatory of Music. His work in pop/rock music has resulted in works incorporating rock soloists. *Ronde for Isolda* was commissioned by the Scottish Amateur Music Association for the National Wind Band of Scotland and first performed in 1985. It consists of 6th-
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Wind Symphony Notes.

Quebec Folk Fantasy +
Morning Song played in reverse
during the concert for
logistical reasons.

Program does not match show
order.

David Bedford was born in London in 1937. He graduated from the Royal Academy of Music, studying composition with Lennox Berkeley. He also studied with Nono in Venice and worked at the Electronic Music Studio of the RIA in Milan. In the sixties he was a member of Kevin Ayers' group "The Whole World", and his involvement

and the use of "primitive" techniques such as parallelism.

The tune used in Grainger's *Irish Tune From County Derry* was discovered by Miss Jane Ross, of New Town, Limavady, in the County of Londonderry, whom Grainger acknowledges as "a lady who has made a large collection of the

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Program Notes

SAMUEL HAZO (b. 1966)

Ride

Samuel R. Hazo received his Bachelors and Masters degrees from Duquesne University, where he served on the Board of Governors and was honored as an Outstanding Graduate in Music Education. He has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university band director. A prominent composer of wind band and chamber ensemble works, he has also written for television, radio, and stage, and in 2003 he became the first composer to win both composition contests of the National Band Association with his *Perthshire Majesty* (2003) and *Novo Lenio* (2001). Hazo now resides in Pittsburgh, where he serves on the faculty of the Upper St. Clair School District. He is also active as a clinician and guest conductor.

Hazo wrote *Ride* for his good friend Jack Stamp, director of bands at Indiana University of Pennsylvania. The score describes the composer's experience following Stamp to his home, which turned out to be a wild ride down country roads. "Since I didn't know how to get to Jack's house (also known as Gavorkna House) from the university, he told me to follow him," Hazo wrote. "*Ride* was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were as equal in their inspiration as the beautiful Indiana, Pennsylvania, countryside blurring past my car window."

- Michael Barth

DAVID BEDFORD (b. 1937)

Ronde for Isolde

David Bedford was born in London in 1937. He graduated from the Royal Academy of Music, studying composition with Lennox Berkeley. He also studied with Nono in Venice and worked at the Electronic Music Studio of the RIA in Milan. In the sixties he was a member of Kevin Ayers' group "The Whole World", and his involvement

in pop/rock music has resulted in works incorporating rock soloists. *Ronde for Isolde* was commissioned by the Scottish Amateur Music Association for the National Wind Band of Scotland and first performed in 1985. It consists of variations on the tune *Ronde* by the 16th-century composer Tielman Susato. During the central slow variation the tune is combined with a version of a sequence of chords which appears once, briefly, during the second act of Wagner's opera, *Tristan und Isolde*, hence the work's title.
- MB

PERCY GRAINGER (1882-1961)

Irish Tune from County Derry

Born in 1882 in Victoria, Australia, Percy Grainger was a precocious pianist, beginning his musical career with a series of concerts given in Australia at the age of twelve. This enabled him to travel to Europe and study at Frankfurt, after which he began his European career as a concert pianist, settling in London in 1901. He moved to the United States in 1915 where he enlisted as an army bandsman during the First World War, and he became an American citizen in 1919. It was during his time in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world." Grainger's works retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism.

The tune used in Grainger's *Irish Tune From County Derry* was discovered by Miss Jane Ross, of New Town, Limavady, in the County of Londonderry, whom Grainger acknowledges as "a lady who has made a large collection of the

popular unpublished melodies of the county, which she has very kindly placed at my disposal, and which has added very considerably to the stock of tunes which I had previously acquired from that still very Irish county." The name of the tune unfortunately was not ascertained by Miss Ross, who sent it to Grainger with the simple remark that it was "very old". The many sets of words by which it has become better known (including *Danny Boy*) are all more recent additions, and although Grainger set it in a number of vocal and instrumental configurations, his frequently performed arrangement for wind ensemble stands out as a model of superb scoring, harmonic genius and powerful emotional expression, demanding considerable tonal and musical maturity and a fine sense of balance and blend. - MB

DARIUS MILHAUD (1892-1974)

Suite Française

Born in the southern French city of Aix-en-Provence, Darius Milhaud studied at the Paris Conservatoire, originally as a violinist, and later as a composer. He also worked closely with the diplomat and poet Paul Claudel, whom he accompanied to Brazil as secretary following Claudel's appointment as Minister at the French delegation in Rio de Janeiro. After two years abroad, he returned to Paris in 1918 where for a time he was an associate of Jean Cocteau and a member of the diverse group of French composers known as *Les Six*. Extremely prolific as a composer in many genres, Milhaud spent the years of Second World War in the United States as a teacher, combining this position with a similar post at the Paris Conservatoire after 1947. An extremely rapid creator, his most popular works include *Le Boeuf sur le Toit* (ballet), *La création du monde* (a ballet for small orchestra with solo saxophone, influenced by jazz), *Scaramouche* (for Saxophone and Orchestra, also for two pianos), and *Saudades do Brasil* (dance suite).

About the *Suite Française*, Milhaud wrote: "The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of

my country: Normandy, Brittany, Île-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace). I used some folk tunes of these Provinces, as I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought on behalf of the peaceful and democratic people of France." - MB

HOWARD CABLE (b. 1920)

Quebec Folk Fantasy

A leading figure in the musical life of Canada for over fifty years, Howard Cable has earned a distinct place in the world of music not only for his timeless compositions and arrangements, but also for the breadth of his influence and the span of his involvement in the music industry. He studied at the Royal Conservatory of Music in Toronto with Sir Ernest MacMillan, Ettore Mazzoleni and Healey Willan, and his early years were spent in radio when he succeeded Percy Faith on the CBC in 1941. He has composed and conducted over 1000 radio dramas and variety programs, and for several years the Howard Cable Concert Band was heard nationally on the CBC and throughout the United States on the Mutual Radio Network. On television, he was musical director and arranger for many celebrated telecasts, including the highly popular *Showtime*. On Broadway, he arranged for Richard Rodgers, Meredith Willson and Frank Loesser, and in the entertainment world, he has conducted for Ella Fitzgerald, Tony Bennett, Peggy Lee, Bob Hope, Victor Borge and Danny Kaye. In Canada, his theatrical credits include appearances as guest conductor at the Banff and Shaw festivals and he has provided numerous scores for the Charlottetown Festival. Cable's familiarity with a broad range of repertoire has kept him in demand as a composer and arranger for groups including the Elmer Iseler Singers, the Toronto Mendelssohn Choir, Sharon, Lois and Bram, the Toronto Children's Chorus, True North Brass and the Hannaford Street Silver Band, resulting in the recording of his compositions and arrangements on many record labels and performances worldwide.

Quebec Folk Fantasy was one of several compositions written by Cable for feature

performances of The Howard Cable Concert Band on CBC Radio on Sunday nights for three summers between 1952 and 1954. Cable recalled that "the Department of National Defense decided to do a recruiting radio show every week as the Korean War began. They had approached military bandmasters across the country to do the show. There were quite a few military bands in Canada then but none of them would take on a weekly radio programme. They called me and I put together this wonderful band of top wind players that was called the Voice of the Army Band. I got my Forsyth book out and quickly learned how to write for concert band ... I had to write a lot of new material, not military band music, so I got the Goldman band programmes from their Central Park concerts in New York. And I wrote *Newfoundland Rhapsody*, *Scottish Rhapsody*, *Quebec Folk Fantasy*, and *Snake Fence Country*. They were all created for that radio programme. That's why they're too hard for some bands. They were written for the best players in the country." - MB

PHILIP SPARKE (b. 1951)
Morning Song

Born in London in 1951, Philip Sparke went on to study composition, trumpet, and piano at the Royal College of Music, where he earned an associate degree. His participation in wind band at the College, together with a brass band that he formed, piqued his interest in wind music and resulted in his composition of several works for both ensembles. He has written for brass band championships in the United Kingdom, Switzerland, Holland, Australia, and New Zealand, and a close association with brass bands in Japan led to a commission (*Celebration*) with the Tokyo Kosei Wind Orchestra. This brought a worldwide audience to his wind band music and led to several commissions, particularly from the United States. He runs his own publishing company, Anglo Music Press, which he formed in May

2000. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands.

Commissioned by the Bowling Green (Ohio) State University Symphonic Band, *Morning Song* was written in memory of Herbert Spencer, former horn professor at the University. This work features the horn quartet in a soloistic role, including an accompanied cadenza towards the end of the piece. However, there are also moments where the horns assume their conventional concert band role as harmonic support or playing the counter melody in this expressive eulogy to a much loved teacher. - MB

JOHN ZDECHLIK (b. 1937)
Chorale and Shaker Dance

A native of Minneapolis, Minnesota, John Zdechlik started in music playing the trumpet and piano, and by the age of 16 was playing and arranging for local dance bands. He holds degrees in music education as well as in composition and theory from the University of Minnesota (Ph.D. in 1970), and he now lives in White Bear Lake MN (a suburb of St. Paul), where for many years he taught music theory at Century College. He has written numerous commissions and published works for high school and college concert bands, including *Celebrations*, *Chorale and Shaker Dance*, *Grand Rapids Suite*, *Passacaglia*, and *Z's Blues*. An active member of the American Bandmasters Association, Zdechlik has conducted in 35 states and in Japan, England, and Scotland.

Chorale and Shaker Dance, Zdechlik's 1971 setting of *The Gift to Be Simple*, is one of the most famous arrangements of the Shaker song, and a standard in the international band repertoire. Composed for the Jefferson High School Band of Bloomington, Minnesota, it contains two main ideas: a simple chorale melody, and the Shaker song itself. The two melodies alternate, combine, and vary throughout the composition. - MB

University of Toronto Wind Symphony

PICCOLO

Stephanie Dunlop
Mor Shargall

FLUTE

So Jung Ahn
Kerry Chan
Hyeyeon Chung
Yi Lin Huang
Da Hye Kim
Jennifer Kowbell
Hyunwha Lee
Narae Lee
Michelle Oliphant
Mackenzie Polak

OBOE

Eric Chow
Cherie Fu

CLARINET

Jun Moo Bae
Elaine Cheung
Jarred Dunn
Michael Fuke
Emily McMinn
Caitlin Nishimura
Gregory Noakes
Jeffery Pugh, *Alto*
Michael Sham
Brian Triska, *E-flat*

BASS CLARINET

Tony Nguyen
Aislynn Reynolds

BASSOON

Amanda Carleton
Susanne Hung

SAXOPHONE

Spencer Brule
Amy Duong
Wing Yee Hwa
Jeffrey Leung
Tara Litvack
David Pitman
Kaylee Ranney
Robin Reid-Moran
Kelvin Tang

HORN

Rebecca Giacomazzo
Shaghig Kazandjian
Daniel Lock
Willa Wu

TRUMPET

Alastair Chaplin
Sarah Hemeon
Nabilah Juma
Youngjin Kim
Emmett O'Reilly
Patricia Riddell
Jacob Shoihet
Jacob Stief
Andrea Vaughan
Michelle Wylie

TROMBONE

Stuart Bremner
Jordan Carter
Karen Hutchings
Denise Simpson

EUPHONIUM/TROMBONE

Daniel Frasca
Jeremy Smith
Leonidas Varahidis

TUBA

Abraham Del Bel Belluz
Peter Entchev
Vikram Krishnamoorthy
Stephen Vettese

DOUBLE BASS

Michael Stecky-Efantis

PERCUSSION

Alexander Artale
Brian Graiser
Michelle Hue
Patrick Mannion
Kyle Reyes
Edna Teguibon
Martin Wigle

HARP

Julie LeDuc

Biography



Jeffrey Reynolds

is Coordinator of Performance at the Faculty of Music, University of Toronto and conductor of the Wind Symphony as well

as instructor of trumpet and conducting. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble among others, as well as playing many theatre and commercial engagements. He regularly

conducts student, community and professional ensembles, including the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds and the Toronto Wind Orchestra. In 2007 he appeared as guest conductor at the Midwest Band and Orchestra Clinic with the Oregon Symphonic Band. Jeff Reynolds received his Ph.D. from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Dr. Reynolds is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across the country.

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